LAWRENCE TIBBETT
IN
The ROGUE SONG
A Metro-Goldwyn-Mayer ALL TALKING PICTURE
25 CENTS

Lawrence Tibbett

Metro-*Goldwyn*-Mayer

Presents

Lawrence Tibbett, *Metropolitan Opera Star*

in "THE ROGUE SONG"

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Catherine
Dale Owen

LAWRENCE TIBBETT

NANCE O'NEIL

ULLRIC HAUPT

FLORENCE LAKE

WALLACE MacDONALD

The Cast

CHARACTER	NAME
Yegor	Lawrence Tibbett
Princess Vera	Catherine Dale Owen
Princess Alexandra	Nance O'Neil
Countess Tatiana	Judith Vosselli
Prince Serge	Ullric Haupt
Yegor's Mother	Elsa Alsen
Nadja	Florence Lake
Ossman	Lionel Belmore
Hassan	Wallace MacDonald
Petrovna	Kate Price
Frolov	H. A. Morgan
Count Peter	Burr MacIntosh
Azamat	James Bradbury, Jr.
Ali-Bek	Stan Laurel
Murza-Bek	Oliver Hardy

Director: Lionel Barrymore

Based on "GYPSY LOVE"
by FRANZ LEHAR, A. M. WILLNER, ROBERT BODANSKY
Story by FRANCES MARION *and* JOHN COLTON
Suggested by WELLS ROOT
Music by FRANZ LEHAR *and* HERBERT STOTHART
Lyrics by CLIFFORD GREY
Ballet by MADAME ALBERTINA RASCH
Photography: PERCY HILBURN
Film Editor: MARGARET BOOTH
History: Based upon the famous old operetta, "*Gypsy Love*," which played all over Europe

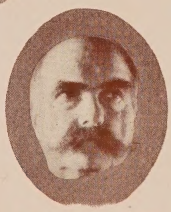
CATHERINE DALE OWEN

JUDITH VOSSELLI

ELSA ALSEN

LIONEL BELMORE

KATE PRICE



BURR MacINTOSH

STAN LAUREL

OLIVER HARDY

JAMES BRADBURY, JR.

Director
Lionel
Barrymore

The Story of
"THE ROGUE SONG"

FOOT by foot the gray-clad armies of Russia have extended their rule over the turbulent mountain districts of Caucasia. Now with Shamyl the Circassion defeated, the Cossack garrisons are the only powers of consequence in the Caucasus. Only here and there some warlike princeling or intrepid bandit chieftain is able to contest the power of the Russian arms.

Best known of all these insurgents is Yegor, the singing bandit of Agrakhan. The Cossack soldiers hate him for his boldness and his cunning, but he is idolized and protected by his own people, to whom he gives liberally of the wealth that he pilfers from wealthy Russian merchants, while his gay songs and gallant bearing endear him to women.

Returning from a successful raid, Yegor leads his men to the inn of Osman the Turk, where the bandits are accustomed to trade their booty for gold. But on the present visit they discover that two noble Russian ladies have stopped for the night at Osman's. One of them is the young Princess Vera Orloff, on her way to visit her brother, who is in command of the Cossack garrison at Serivan. The other, Countess Tatiana, whose wild follies and extravagant tastes are the scandal of St. Petersburg, has come to the untrammeled and romantic frontiers of the Caucasus in search of a new thrill.

Yegor, who has caught sight of the beautiful Vera, begins to sing a love song of his people in the courtyard in order to attract her attention. Vera does not even notice the handsome bandit chieftain, but Tatiana is quick to observe his good looks and powerful body. She orders Osman to bring the singer to her rooms.

Yegor, keeping his pride in check, comes to the Countess' chamber, and begins to sing for her entertainment. His song is an impromptu melody in praise of the lovely Vera. Shocked by the bold stare of the bandit, Vera retires, but not before her interest in Yegor has been awakened.

When the younger girl leaves, Tatiana gives Yegor a rope of pearls which had caught his eye, expecting him to make love to her. But Yegor, pretending that he does not understand what she wants, remains passive. The Countess is furious; she is a beautiful woman and it is the first time that any man has spurned her offer of love. When Yegor

Yegor Taunts His Lovely Captive

The Bandit Chieftain's Revenge

bids her a courteous good-night and leaves the room, she calls for Osman and bribes the Turk to betray Yegor to the Cossack troopers.

At the Thieves' Market in Serivan, Vera, who has been told of the plot to betray Yegor, seeks out the bandit chieftain and warns him of his danger from the Turk's treachery. A few moments after she has told Yegor of the plot, a Cossack captain finds the body of Osman. A Caucasian dagger still quivers in his heart.

Their saddle bags heavy with gold, Yegor and his men ride over the mountain trails to their own village. As they approach the guarded gates of their stronghold they hear the wailing of women. The women are repeating the Shame Cry for the lost virtue of a maiden. Reaching his house, Yegor finds his sister, Nadja, dead by her own hand, and from the lips of her servant learns the tragic story. The soldiers of Prince Sergei Orloff, Vera's brother, had captured the girl as she went to draw water from the village well and had brought her to their commander. Prince Orloff had his way with the girl, and had then cast her off. Yegor, gripping his sword hilt, swears to avenge his sister.

Taking with him only his two most trusted lieutenants, Hassan and Arslan-Bhed, Yegor rides back to Serivan. Leaving his horse with Hassan, he goes directly to the Countess Tatiana's boudoir. The Countess is furious and threatens to have him hung for his impudence, but he begs her to let him sing for her, and she, thinking that he has succumbed to her beauty at last, grants his request. Having gained this point, the wily Yegor asks that she also let him sing for her guests before he sings for her alone. Tatiana is flattered and also grants this favor.

That night, when the cream of colonial society has gathered at the Countess' mansion —once the palace of a Circassian sultan—she introduces Yegor as her protege. To her disgust, Yegor sings to Vera rather than to her, and when he has finished his love song he strides over to where Prince Orloff is flirting with the wife of a subordinate and sings a song about a little girl who has been shamed to her death by a proud prince. Sergei, a hardened voluptuary, listens to the bandit's song with contempt, and then strolls out of the room.

His song finished, Yegor follows him, drawing his dagger as he reaches the hallway. Vera, sensing something amiss, also follows.

In another room, Sergei, realizing that the bandit has come for vengeance, draws his sword. But Yegor knocks down the chandelier which gives light to the room and in the darkness strangles the Russian nobleman.

Yegor hides behind the tapestry in the room where he had killed Sergei. When Vera comes in and sees the dead body of her brother she starts to scream, but Yegor claps his hand over her mouth to stifle the sound of her grief. Still holding her in his rough embrace, Yegor explains why he killed her brother, expecting her to see the justice behind the murder. Furiously she cries out:

"Who are you to take the life of a Russian prince—my brother—for the sake of a bandit drab—a robber's trull?"

Yegor's pride is cut to the quick. He remembers the gay purity of his sister that

shone like an aura about her beautiful head. He remembers also that his blood is more ancient than Vera's, his ancestors having been chieftains and leaders of the Caucasus since the time of Tamara the Just and the legendary Gursulan, the Lion Prince of Georgia. Roughly he seizes Vera and steals away with her.

Fearing capture, and realizing perfectly that the kidnapping of a princess will lead to a wide-flung search, Yegor takes Vera and leads his people into the mountain fastnesses. On the journey Vera plays on the love of Hassan, Yegor's most trusted follower. She learns that Yegor is leading his people toward Kars, where her family have established a castle and a garrison, but pretends that this information means nothing to her.

More and more during the course of their long journey through the mountains, Vera feels herself drawn to Yegor. His courage, his gallantry, his good looks, his beautiful, passionate voice all fascinate her. But she continues to resist his advances until one night when, during a storm, she helps him secure a flapping tent wall. The wind throws them together, and Yegor lifts her high, laughs, and carries her into the tent. She screams once, but Yegor's laughter and the thunder drown her cry.

When he reaches Kars, Yegor is betrayed by Hassan into the hands of the Cossacks. Hassan, seeing too late what Vera has enticed him to do, stabs himself and dies at Yegor's feet. As he is taken away to prison, Yegor laughs to himself. He has made of Vera what she had accused his sister of being.

Yegor is flogged before Vera's window, but even as the lash falls across his quivering back his voice is upraised in a love song in praise of her beauty. The sound of the lash and the notes of the song rising to her window nearly drive Vera mad. She tells her startled duenna that she has given herself to the bandit singer, and when the woman cries out in horror, Vera hurries to Yegor's cell and holds the weakened bandit in her arms.

In the morning, Vera aids Yegor to escape. She does not go with him, nor will she ever join him. That can never be. An Orloff princess cannot mate with a mountain bandit. But, when he rides past her castle again, he may stop for a moment . . . that will be happiness enough.

Yegor rides away, up into the high mountains, singing as he goes.

Romance in a Mountain Fastness

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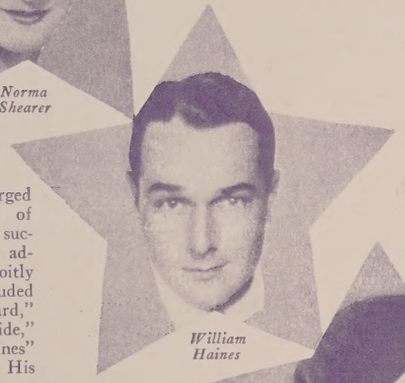
METRO-GOLDWYN-MAYER'S POPULAR STARS

Norma Shearer

A favorite actress of the silent screen, winsome and versatile Norma Shearer won new laurels in such audible photoplays as "The Trial of Mary Dugan" and "The Last of Mrs. Cheyney." She will next appear in a story titled "The Divorcee," a Metro-Goldwyn-Mayer release to follow "Their Own Desire."



William Haines

William Haines forged to the front ranks of screen players with a succession of romantic, adventuresome and adroitly comic roles that included "Brown of Harvard," "Slide, Kelly, Slide," "Tell It to the Marines" and "West Point." His first all-dialogue film was "Navy Blues."

Lawrence Tibbett

Possessor of one of the most remarkable voices ever developed in grand opera, and an equally vibrant and intense personality, Lawrence Tibbett, who will make at least one feature production yearly for Metro-Goldwyn-Mayer, is a notable addition to the list of great artists brought to the film public through the creation of sound pictures.

John Gilbert

John Gilbert's own favorite roles are those emphasizing serious drama and character delineation, although he has been recognized as perhaps the greatest romantic actor of recent years. Gilbert attained preeminence with "The Big Parade" and "The Merry Widow." He will be seen in several dialogue roles during the coming year.

Marion Davies

Famed as an interpreter of historical and romantic roles long before her rare abilities as a comedienne were recognized, Marion Davies made her debut in talking pictures in "The Hollywood Revue" and "Marianne." Her current release is "Not So Dumb," her next production "The Gay Nineties."

Greta Garbo

Greta Garbo's magnetic screen personality found expression in such pictures as "Flesh and the Devil," "Love," "A Woman of Affairs" and "The Kiss." Her first dialogue photoplay, "Anna Christie," has been awaited with intense interest by the motion picture public.

Lon Chaney

Lon Chaney, "the man of a thousand faces," is a genius at making the unreal and bizarre realistic and thrilling.

Buster Keaton

Buster Keaton, the comedian with the expressionless countenance, sends audiences into convulsions, but has never been known to relax his own facial muscles. He has just completed his first dialogue film.

Joan Crawford

A perfect exponent of the buoyant fascination of modern youth, Joan Crawford has found her popularity growing by leaps and bounds each year.

Ramon Novarro

Ramon Novarro's melodious tenor voice reached the screen in "The Pagan," singing "The Pagan Love Song." His first three all-dialogue starring vehicles are "Devil May Care," "The House of Troy" and "The Singer of Seville."

Van and Schenck

Van and Schenck, "pennant-winning battery of songland," had won international prestige as songster-comedians prior to reporting to Director Sam Wood for their first full-length motion picture, "They Learned About Women."

The Duncan Sisters

Rosetta and Vivian Duncan toured for three and a half years in "Topsy and Eva," and have been featured in many other outstanding stage musicals. "It's a Great Life" is their first M-G-M film under a long-term contract.

Sound Pictures Alter Musical Taste, in Opinion of Lawrence Tibbett

TALKING pictures are altering the musical tastes of the public, in the opinion of Lawrence Tibbett, famous baritone of the Metropolitan Opera Company.

But unlike those who prognosticate dire results from the music based on the "talkies," Tibbett believes that sound films are a great thing not only for music, but for the listening and absorbing public as well.

"Radio," said Tibbett, "did more to teach the public appreciation of good music, in a few years, than decades of school work could. Before the radio broadcast became general perhaps not one person in three hundred knew 'Liebestraum,' Schubert's 'Serenade,' or any of a hundred classic airs or fine pieces of music whose names are household words.

"And now the talking picture is preparing to initiate this same public, already given its primary course in music appreciation by the radio, into still finer fields."

The melodies in "The Rogue Song," Tibbett's first camera vehicle, were prepared by Herbert Stothart, famous composer, with lyrics by Clifford Grey, and are patterned after the best ideals of operatic music, with full orchestrations by a fifty-piece orchestra conducted by the composer. Tibbett believes the orchestra on a par with the one in his own beloved Metropolitan Opera House, although a smaller group.

"It is a fact," he said, "that the Metropolitan orchestra of more than a hundred would not record a bit better than this one of fifty. After a certain number of instruments, all one gets is volume, which is a detriment in recording on the films. The Metro - Goldwyn - Mayer technicians experimented at great length before arriving at this orchestra as the perfect combination for recording."

"When I'm Looking At You"

Although "The Rogue Song" cannot be classified as grand opera, Tibbett believes it marks the first step toward it.

"Just as the radio educated the public in the matter of good music, so the talking picture will show the beauties of music combined with dramatic action. This naturally will lead to the transfer of the operatic masterpieces to the screen. Thus the talking picture will complete the work the radio began. Critics voice a fear that imperfect recording and reproducing will accustom the public ear to distorted music, a fear that the radio has already disproved. The first radios were crude, lost much of the tone both in voice and orchestra, but implanted a love of good music. Radio has constantly improved, as public demand called for better reproduction of fuller tones, showing that, while the public was being educated to better music, it certainly was not submitting to distorted music.

"I admit motion picture reproduction may not be perfect yet in many theatres; in some it is certainly practically perfect now. But the day is not far distant when engineers will solve every technical problem.

"Some persons say that sound pictures will submerge good music in a wave of jazz. The radio didn't do this. And while many jazz airs and popular tunes are heard in talking pictures, on the other hand many very fine works are also heard. There is a balance, just as in the theatre.

"The important thing to me is the great circulation the talking picture will give better music. The picture, in a few weeks, made 'The Pagan Love Song' one of the sensational best sellers of the music field. 'The Broadway Melody,' 'Singin' in the Rain' and other numbers were popularized almost overnight by the films. That is because millions see and hear them.

"It stands to reason that the same thing will happen to the less familiar types of good music, and such popularization will build a greater demand for music of this type. In this one phase alone, I think that the talking pictures will do more for general culture throughout the world than any one modern factor in our life today.

"The time is not far distant when the great general public will know, understand, and love the masterpieces of Bach and Wagner, of Puccini and Leoncavallo, of Dvorak and Verdi, and our own modern composers, such as MacDowell and Cadman.

"When I was engaged to make 'The Rogue Song' at the Metro-Goldwyn-Mayer studios, this was one of the first thoughts that impressed me. I have often talked about it with Lionel Barrymore, our director, who himself is a musician and one of America's most remarkable composer. He believes as I do. And the fact that such composers as Stothart are now writing for the films shows that already the idea has been taken up by the producer.

"I don't think it will make America a nation of highbrows, either. I make my living singing in grand opera, but I'm not a highbrow. I enjoy 'Singin' in the Rain,' as sung by Cliff Edwards, just as much as I enjoy my Caruso record of 'Ridi Pagliacci,' but in a different way. Music, like poetry, is only an expression of an idea.

"And in the talking picture there is room for every idea. Sometimes we want to think of sublime things—and very often of the ridiculous. The talking film will give us both, and it greatly widens the possibilities of musical drama."

A Midnight Intrusion

Three Caucasian Musketeers

Lionel Barrymore, Versatile Artist

A PROMINENT West Coast cinema executive was chatting with a friend on the set of a new picture.

"There goes the most talented man in pictures today," suddenly remarked the executive.

His friend, looking up with great interest, saw the tall, rambling figure of Lionel Barrymore.

With his brother John and sister Ethel, Lionel Barrymore was for years a leading figure in the theatrical world. He might have become a noted musician or painter, for his instructors in Paris told him he showed great promise in both directions, but he renounced these vocations in favor of his hereditary family calling.

After scoring a great success in such Broadway productions as "Peter Ibbetson," "The Copperhead," "The Jest" and "The Claw," Barrymore found himself becoming more and more interested in the new pictorial medium that was being developed out in California. He was induced to play a role in a motion picture (D. W. Griffith's "Friends") as early as 1909. Realizing that the screen was still in a crude state of development, Barrymore hesitated about aligning himself with Hollywood for some years, but after his stage appearance in "Laugh, Clown, Laugh," he returned to the coast as a permanent addition to the growing family of real cinema artists.

Director Barrymore Surveys the Set

Barrymore appeared before the camera in a large number of photoplays, including "The Lion and the Mouse," "The Barrier," Alias Jimmy Valentine" and "The Mysterious Island." With the arrival of talking films, however, he found an old ambition to direct rekindled within him, and picture officials finally gave him an opportunity to make a short subject, "Confession." This was so successful that he was assigned the direction of the all-talking "Madame X." As a result of this production Barrymore was recognized as one of the gifted pioneers in the direction of sound photoplays, and he produced "The Unholy Night," "His Glorious Night" and "The Rogue Song" for Metro-Goldwyn-Mayer within the next few months. For his next production Barrymore expects to make a dialogue adaptation of Charles Dickens' famous "Oliver Twist." Film magnates have observed his rise to fame as a director with just a touch of reminiscent regret for a good actor lost.

Barrymore is just as direct and forthright in his speech as on his manner of directing a scene for a picture.

"I don't think there are any more problems in pictures today than there ever were," he declared recently. "There have always been the problems of getting good stories, picking good casts and bringing out dramatic situations. No one can say that the public favors costume plays, farce comedies or mystery melodrama. The public wants whatever is good.

"It's harder to work in a talking picture than to play on the stage, just as contract bridge is harder than auction. There are new conventions, longer hours, concentrated rehearsals. You have to get accustomed to all this. But if the director looks on each player as an equal, and lets each person in the cast use his own brains, he shouldn't have any great difficulty. Too much direction tends to make an actor mechanical.

"I've always felt that any actor with talent and perseverance can adapt his voice to the medium of talking pictures. The voice is the last thing I worry about."

The Singing Bandit Woos a Princess

Grace Moore Signs for Films

Following the recent announcement by Metro-Goldwyn-Mayer that Lawrence Tibbett, star of "The Rogue Song," had been placed under long-term contract to this company, it was announced that another great operatic artist, noted young lyric soprano, Grace Moore, had been signed for motion picture work. Miss Moore will be seen with Lawrence Tibbett in a musical romance and will sing in French and Italian as well as English in foreign versions of her pictures.

The acquisition of these two artists by Metro-Goldwyn-Mayer appears in line with this company's recently announced policy of developing a new type of screen musical entertainment, of which "The Rogue Song" affords the first example. This development does not mean the transplantation of grand opera and operettas to the screen but rather the creation of musical romances and dramas in which prominent singers who possess magnetic screen personalities will be featured.

Only a few years ago Miss Moore was singing in a church choir in the Tennessee mountains. No thoughts of a theatrical career had entered her head at that time. It was only after she had studied music at Ward-Belmont College in Nashville that she developed an interest in professional work. Her first important stage role was in "Up in the Clouds," and she was then featured in the "Music Box Revue" of 1923, 1924 and 1925. She then concentrated on an operatic career, studied under Marafioti in New York and abroad, and made her debut at the Metropolitan in February, 1928, in "La Boheme." She has scored exceptional triumphs in "Romeo and Juliet" and as Marguerite in "Faust."

Yegor's Trophy Goes to His Mother

Franz Lehar's Melodies

The first of Franz Lehar's melodies to reach the audible screen are heard in "The Rogue Song," all-Technicolor production in which Lawrence Tibbett, sensational young Metropolitan Opera baritone, makes his motion picture debut.

The genesis of "The Rogue Song" goes back to a suggestion made by Wells Root, formerly a member of the dramatic staff of the New York *World* and now a Metro-Goldwyn-Mayer scenarist, that Lehar's operetta, "Gypsy Love," would afford excellent material for a sound photoplay. Executives investigated "Gypsy Love," obtained screen rights and engaged Herbert Stothart to prepare some songs in popular vein supplementing Lehar's compositions.

An internationally prominent figure in the world of music since the premiere of "The Merry Widow" in 1905, Lehar belongs among the Viennese school of masters of the waltz dating back to Johann Strauss. Among the operas and operettas which the author of "Gypsy Love" has composed are "The Merry Widow," "The Count of Luxembourg," "Paganini" and "The Key to Paradise." Although he will be sixty years old in April of this year, he has never visited the United States, working steadily as orchestra leader and composer in Austria, Hungary and Germany. He is at present living in Berlin.

Lawrence Tibbett, who temporarily renounced his Telramunds, Fords, King Eadgers and Pagliaccis for the role of the Russian Robin Hood, Yegor, in "The Rogue Song," declares that he has always been a great admirer of Lehar's work.

A Pair of Soggy Vagabonds

The Tragedy of Nadja

Lawrence Tibbett's Career

LAWRENCE TIBBETT, famous American baritone, is in a triple sense a product of his own country. Born in California, trained in his art entirely in America, it is in this land that he has achieved fame recognized throughout the world.

Tibbett's first magnificent and sensational success early in his second season at the Metropolitan Opera House, is known to all, for it was featured in headlines on the front pages of the New York newspapers and throughout the world. In the three succeeding seasons he duplicated that triumph in other operas, including Giordano's "Cena Della Beffe," based on the tragedy of "The Jest," and "The King's Henchman" by the American composer, Deems Taylor, for which the American poet, Edna St. Vincent Millay, wrote the libretto. Again his accomplishments were heralded on the front pages of New York papers in headlines—an unprecedented occurrence.

Lawrence Tibbett as *Yegor*

Tibbett's birthplace, Bakersfield, was once a mining town; it promised little in the way of romance. Lawrence was only six years old when his father, William Tibbett, Sheriff of Kern County, California, was shot to death in heroically rounding up a gang of bandits. Shortly following this tragedy, his mother, with her two other little children, removed to Los Angeles. There, at the Manual Arts High School, the future star of opera earned his diploma.

Always Tibbett had sung; at one time he was a member of the Glee Club at his alma mater. Another, and vastly important item in preparation for his future calling, was study there in the dramatic department, of which Miss Maude Howell, later stage manager for George Arliss, was the director.

Participation in many important plays of high literary merit schooled him to enter upon the career of actor on the speaking stage. His first engagement was with a Shakespearean repertory company assembled by Tyrone Power. Meanwhile, Tibbett sang both in church choirs and in concert, gaining what training he could, but studying in the main alone.

Tibbett entered the United States Navy during the World War. At its close, he married Miss Grace Mackey Smith of Los Angeles, a former schoolmate. Various professional engagements with companies both on the speaking stage and in light opera came next. These developed still more his powers as singing actor.

Then came the journey with his wife and twin sons to New York. Tibbett's idea had been to perfect himself still further for the concert stage. Six months after his arrival, however, he had a contract to sing at the Metropolitan Opera House, the goal of every distinguished singer in both America and Europe. When Tibbett first sang the role of Ford in Verdi's "Falstaff," the Metropolitan Opera audience applauded wildly for fifteen minutes. Many similar ovations were given Tibbett in later performances. Very quickly he was crowned with world fame; each season in concert and opera has added to his international prestige. He will make at least one film yearly for Metro-Goldwyn-Mayer.

Some Interesting Episodes From the Musical Romance "THE ROGUE SONG"

Determining the Proper Division of Labor

Tatiana Feels Yegor's Spell

Yegor Is Pinioned and Lashed

In a Far-off Corner of the Caucasus

The Trend Toward Technicolor

VASTLY increased use of Technicolor in productions with a musical background is indicated as one of the definite results of sound picture activity. The pioneer singing-talking-dancing show, "The Broadway Melody," had one sequence, "The Wedding of the Painted Doll," done entirely in Technicolor. London motion picture critics were particularly enthusiastic about the color work in the film when "The Broadway Melody" was presented at the New Empire Theatre, and the panchromatic background is believed to have been one of the vital factors contributing to the international success of this picture.

Certain ensemble effects in "The Hollywood Revue," which was produced as the screen's first revue, were prepared in Technicolor. "On With the Show" was the first screen musical comedy to be produced entirely in color, and other photoplays along the same line followed rapidly, with "The Rogue Song" as the first original screen operetta to be prepared in Technicolor.

Technicolor has been used to a great extent in short films during the past year. All of the two-reel "Great Events" pictures, describing glamorous episodes in history, were produced by this process, and the M-G-M "Colortone Revues," which are in effect miniature musical comedies, are also made entirely in color. Only a short time ago Hal Roach announced that color might be used in the comedy field during the coming season, in association with dialogue and sound.

Technical advances which made possible the application of color technique on a big scale were the result of ten years' tireless research, according to Dr. Herbert B. Kalmus, inventor of the Technicolor process. With the cooperation of a group of Boston and New York business men, Dr. Kalmus, who was formerly an instructor at the Massachusetts Institute of Technology, has been working steadily at details of the process and believes that he and his associates have now brought Technicolor to a point where it may be used for all kinds of motion picture work. More than two million dollars have been spent in research and patents, exclusive of the cost of equipment and machinery by which the "true nature" film is to be applied.

At the present time it is possible to produce film that perfectly duplicates the colors of nature. In former color films the color coating was applied on each side of the celluloid strip, but now both colors are placed on one side and difficulties of projection thereby eliminated.

"The coming year, we know, will see more Technicolor film used in screen productions than ever before," Dr. Kalmus remarked. "A couple of years ago we had hardly any call for it, and now we cannot fill our orders. Of course, originally it was expensive, and the producer would use it only on rare occasions, which in many instances were to bolster up weak films. In other words, he turned to expensive color film to help lame ducks, which placed color photography at a grave disadvantage.

"As a matter of fact, the black and white film is accepted by audiences because they are trained to expect it. The subconscious mind has learned to focus on story and forget absence of color, for everyone looking at black and white film is absorbing images as one who is color blind would absorb them.

Incidentally, an odd bit of research discloses that the color film is far less of a strain on the eye than any other. Three hundred persons were used in a series of tests given by Dr. Irvine, noted oculist, under Dr. Kalmus' supervision. On one night, after examination with a retinal instrument, each of these read a newspaper for an hour, and then a second measurement of eye fatigue was made. The second night black and white motion pictures were used in a two-hour test; the third, color films, for the same test.

"It was proved," said Dr. Kalmus, "that reading a newspaper for an hour caused more eye fatigue than looking at black and white motion pictures for two hours; and that color pictures created less eye fatigue than the black and white. This fact, taken in conjunction with the perfection of the new process is, I think, most significant in pointing to the modern trend in pictures."

Albertina Rasch's Dancing Ballet Appears in "The Rogue Song"

Lawrence Tibbett's Roles in Opera

Tonio in "Il Pagliacci"

Ford in "Falstaff"

King Eadger in "The King's Henchman"

Neri in "La Cena Delle Beffe" (The Jest)

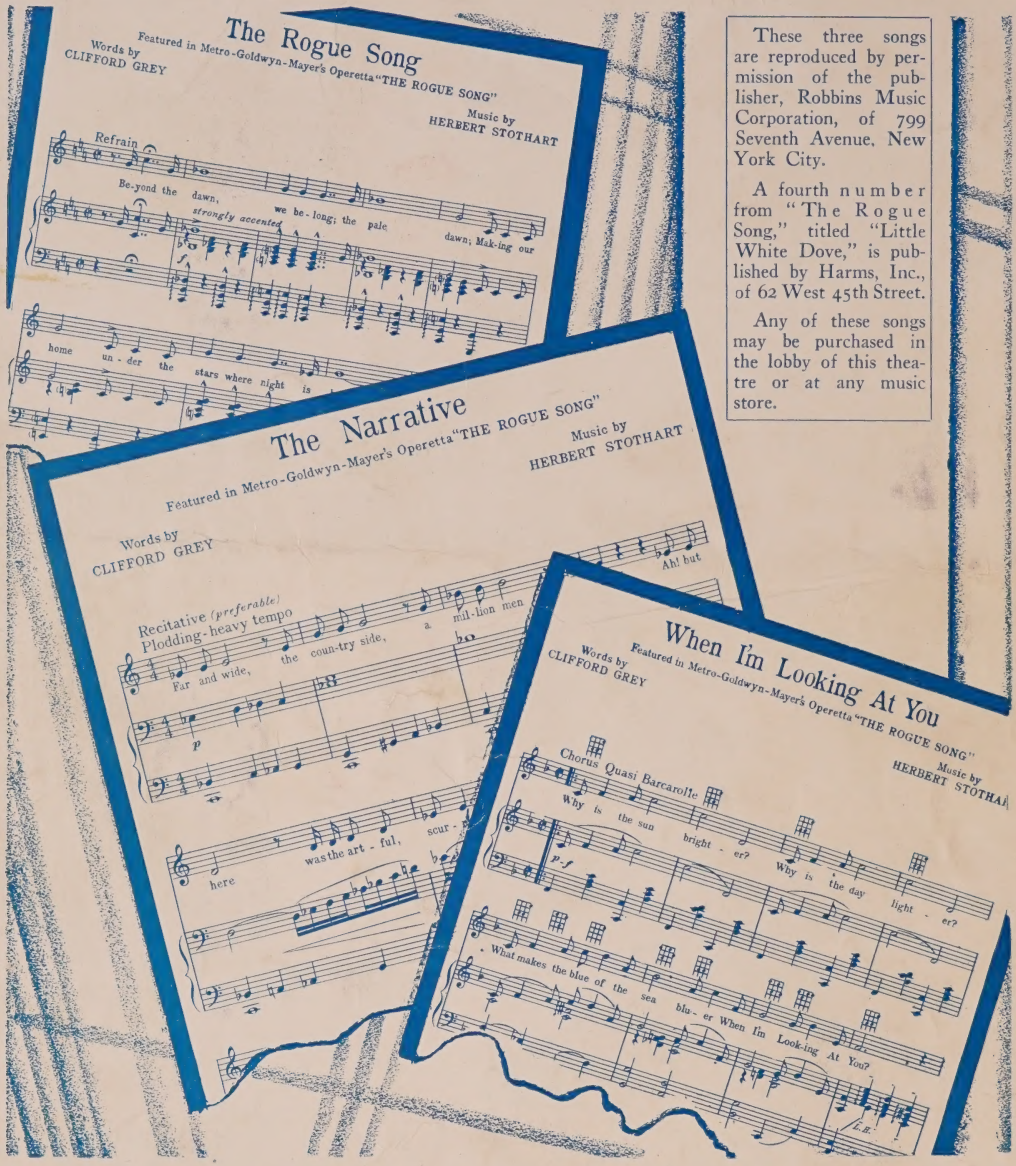
Dapertutto in "Tales of Hoffman"

Manfredo in "L'Amore Dei Tre Re"

Jonny in "Jonny Spielt Auf" (Johnny Strikes Up the Band)

Telramund in "Lohengrin"

Outstanding Songs in "THE ROGUE SONG"


The Rogue Song
Featured in Metro-Goldwyn-Mayer's Operetta "THE ROGUE SONG"
Words by CLIFFORD GREY
Music by HERBERT STOTHART
Refrain
Be-yond the dawn, we be-long; the pale dawn; Mak-ing our
strongly accented
home un-der the stars where night is
The Narrative
Featured in Metro-Goldwyn-Mayer's Operetta "THE ROGUE SONG"
Words by CLIFFORD GREY
Music by HERBERT STOTHART
Recitative (preferable)
Plodding-heavy tempo
Far and wide, the coun-try side, a mil-lion men
Ah! but
was the art-ful, scur-
here
When I'm Looking At You
Featured in Metro-Goldwyn-Mayer's Operetta "THE ROGUE SONG"
Words by CLIFFORD GREY
Music by HERBERT STOTHART
Chorus Quasi Barcarolle
Why is the sun bright-er? Why is the day light-er?
What makes the blue of the sea blu-er When I'm Look-ing At You?

These three songs are reproduced by permission of the publisher, Robbins Music Corporation, of 799 Seventh Avenue, New York City.

A fourth number from "The Rogue Song," titled "Little White Dove," is published by Harms, Inc., of 62 West 45th Street.

Any of these songs may be purchased in the lobby of this theatre or at any music store.

A Metro-*Goldwyn*-Mayer PICTURE

This book sold only in theatres showing "THE ROGUE SONG." It may be purchased in quantity from AL GREENSTONE, 1547 Broadway, New York.
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